

Valences of the Dialectic – Vol. 1
By Fredric Jameson

Introduction
By Shomit Sirohi

After all missing Jameson is to read this without a dialectical eye, every word, every sentence here is a dialectical movement of symphonic debates – can we trust a praxis which is efficient, can we lose steam in the economy, does CIA matter, or should we just release the whole thing to economic management, and finally is life all that matters – like a Sirohian poem, what matters is matheme, but then it is lived – exteriority lived as interiority, a number of motifs.

I. Peripetea, Anamensis and Clerosias

In of course history, there is for Aristotle, three categories of the dialectical reversal – a deep realisation called historical sentiment, a deep epiphany called realising embedded structures and a certain clarity called logic of sense by Sirohi.

II. Trotsky, Raine and Jamal Wallace

The three deep structures are the constant realisation by Leon Trotsky of his historical mission, like Mao Zedong in his circumstance, and the other two is Raine, the structure and totalisation and process of institutional developments, with Wallace, the clear genius of readerly behaviour. Sirohi himself is a black man, just a reader and in fact with institutions.

III. Finally the Poesis of Aristotle – Dramatism, Dramaturgy and Dialectic, of a Central Conflict and its auto-poetic resolution – the simplicity of an Event

From anti-Nazism, to Chinese Communism, even Churchill and Soviet failures, even Sirohi's Indian Communism or in fact Fidel's Cuba and FLN's Algeria, all final moments of clarity are finally soaked in a rain filled match, like a draw, just the winning of a rain in a cricket match which makes dressing room talking the dirge of history.

IV. Plotting, Emplotment and Narrative – Against Sirohi's Proustian Vision, for a Reading of His Own Novels – the structure of contradiction and its aporia

The plot of a thin reading of Delicate Sound of 1971 is just the breezy nature of images, then develops the sentiment – earnestness for a cause from a liberal eye, and this gets crossed over and messed up into a thousand themes of poetry and praxis, which then criss-crossed into contradictions in the whole mess up. This then is an aporia – that contradictions exist for Sirohi, he means though in a more Proustian vision he upholds as an idealist in fact, that contradictions are only aporias, what the one senses about a financial crisis but cannot explain in real conceptual Reason. Everything becomes a financial plan for Sirohi, and that then structures the plot into a conceptual masterpiece of in fact science fictional Borgesianism, called a ficcion, that at one level the CIA plot in it to free women, is articulated with their relentless

money racking and financial speculations, and this then solves it. Sirohi means be a laberinto Bolano explains, and one fits a woman with a fine dress and that is psychoanalysis in a ficcion from Marcel Proust himself.

V. Formalism then – how to put that part and whole together – Literature proves that history is just a series, like Deleuze's Formalism that Sirohi loves as Ambedkar's life – the Indian Legal attitude on all debates – that finally aleatorianis was a joke hit, and waiting in postmodernism is a joke wait, and Sirohi's sue of the Sena was an Event in Quran

Finally formalists are bound to give up on praxis, though Sirohian formalism is praxis based talking – like Heidegger's Dasein caught in general strikes conducted by Mao and Trotsky even Aldo Raine and Wallace – finally though for the formalist the answer is economic miracles only – that one can read the wise guy as Dasein's own answer – bargaining culture a bit bureaucratic in Trade Unions, Marxist education and in fact liberation by sexual promiscuity missed with high economic takes on correct ratios of expenditure and saving in rate jazz.

Finally praxis is exteriority of these structures lived as interiority – that whole profound meaning of history is the wreckage in fact of difficult lives, psychoanalytic crisis, even death spirals, and finally what does it mean to live – to live of course in a body, which is also a womb of a woman, that is finally the mix body and body, Sirohi's play on body, that we lived in the time of Gods.